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Aymar Embury II. In hundreds of instances he points out concretely what are the features of an average residence that show thoughtfulness in design, knack in pleasing the eye while satisfying every consideration of economy and utility. Whoever reads this little book with any care will look at houses with new eyes, will realize that when good they do not just grow but embody that kind of controlled enthusiasm and fervent ingenuity which is the essence of art. Now if one could add to Mr. Embury's quiet and lucid way of explaining his subject something of the fighting quality of the higher journalist, one would have just the thing

required. A critic combining these qualities of lucidity and eloquence would not fail to create his public and to affect it profoundly. For the matter lies, after all, very near the real interest of all of us. We need rather to be waked up to our own immediate concerns than to be initiated into remote allegiances. When we are fully alive to the beauty that is nearest us the architect will find a new inspiration, and his work, retaining the scholarly and delicate accent of our best current design, will assume that vigor and importance which an art never quite finds in itself but must draw from the hearts and minds of a people.



CENTRAL ASIA MINOR

XVTH CENTURY

BY PERMISSION OF THE METROPOLITAN MUSEUM AND THE OWNER, MR. THEODORE M. DAVIS

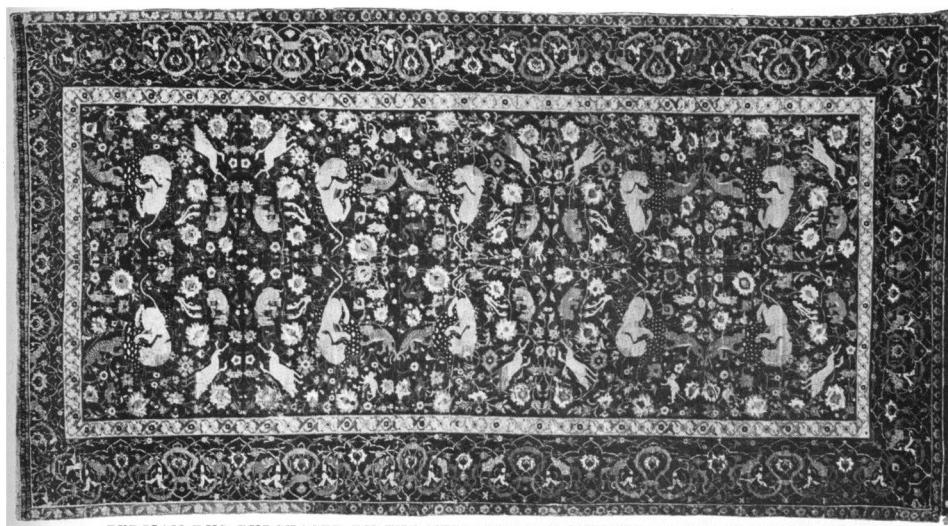
## EARLY ORIENTAL RUGS

### AN EXHIBITION AT THE METROPOLITAN MUSEUM

A SPECIAL exhibition of early Oriental rugs is being held by the Metropolitan Museum, opening on November 1st and closing on the 15th of January. Fifty rugs, the majority of which have been lent by private collectors, are in-

cluded in this exhibition which is set forth in the large central gallery of Wing E—the same in which less than a year ago the special Whistler exhibition was held.

It would be difficult to over-estimate



PERSIAN RUG PURCHASED BY THE METROPOLITAN MUSEUM AT THE YERKES SALE

BY PERMISSION OF THE METROPOLITAN MUSEUM

the charm of this display. Consummate art is shown in its arrangement, each exhibit being so placed that it may be seen at the utmost advantage and yet the entire collection is treated as a unit with regard to effect. In both splendor and harmony of color these rugs are unsurpassed, and to this quality is added the beauty of artistic design. Much is to be learned, as well as much pleasure to be derived, from this exhibition.

To the connoisseur, of course, it has special significance. Through the generosity of private owners it has been possible to illustrate in this collection with superb examples the following classes: rugs of the fifteenth century or even earlier date, the archaic types of the so-called dragon rugs; the Asia Minor rugs of the fifteenth and sixteenth centuries showing geometric designs, and the Persian animal rugs and rugs with inscriptions; as well as rugs of the seventeenth century, especially the first half, the so-called Polish carpets and the best of the Ispahan rugs, or, as they should be properly called, the Herat, and the little known Indian rugs.

With reference to some of the more notable exhibits the following interesting description was given in a recent issue of the Museum Bulletin;

"The fragment of a carpet representing the fight of the phœnix and the dragon in its design, lent by the Kaiser Friedrich Museum, is known in the literature on the subject as one of the oldest rugs in existence. It is probably an Asia Minor product of the fourteenth century; but in any case a date, *post quem*, is afforded from the fact that in a painting (1440-1443) by Domenico di Bartolo in the hospital at Siena there is a representation of a carpet similar in design.

"The rugs lent by Mr. Williams, Mr. McIlhenny, and Mr. Sharples include some especially fine Asia Minor specimens, three early dragon rugs of about the fourteenth century, and several of the so-called Holbein rugs of the fifteenth and sixteenth centuries, whose geometrical designs, if we can judge from European paintings of that time, were highly appreciated. There are, also, several of the old Ushak rugs, with splendid star designs in yellow and red, which are to be seen in paintings by Van Dyck and earlier masters. Mr. Williams, in addition to a large number of Turkish rugs, has lent two or three of Persian manufacture, one especially remarkable with a design of trees, dating from the Timurid period. The loan of Mr. Davis in-

cludes four unusual Asia Minor types of the fourteenth to the sixteenth century, one of which belongs to the group of the so-called dragon rugs. The other rug lent by Mr. Davis is one of the very rare garden carpets, as they are called, and, although a Persian production dating from the eighteenth century, probably imitates the Sussanian type of rug, such as the one described as belonging to Chosroës I. Dr. Ross and General Ives lent some very beautiful Polish carpets of the early seventeenth century. The remarkable Polonaise lent by Mr. P. A. B. Widener has an unusual interest, as it is one of the largest of that type in existence. The Indian hunting rug lent by Mr. Widener is also of unusual size. From this same collection is a fine Herat carpet of the seventeenth century. Mr. Altman's loan includes a Polonaise of jewel-like brilliancy, a fine so-called Ispahan carpet, a Persian prayer rug with inscriptions from the Koran, dating from the end of the sixteenth century, and a silk rug of Persian manufacture of the middle of the sixteenth century, of beautiful texture and splendid in its design of arabesque and floral motives, some of the flowers being in silver. A large fragment from an Indian rug of the seventeenth century, also lent by Mr. Altman, is technically one of the most extraordinary rugs known, as it is woven with seven hundred and two knots to the

square inch, a closeness of weaving most unusual.

"Another fine example of this interesting class of Indian rugs is the Hunting rug lent by the Boston Museum of Fine Arts. A sixteenth century Persian rug is lent by Mrs. Pratt and a large rug decorated with animal and floral motives that has been lent by Mr. George F. Baker is an exceptionally beautiful example of this class of rugs.

"Two of the rugs of the Ispahan type lent by the Hon. W. A. Clark are especially important; one with silver threads interwoven is most unusual, as there is said to be only one other similar to it in existence, namely, that owned by the Comtesse de Béarn, Paris. A second Ispahan, very large and with an uncommon pattern, is a remarkable example of sixteenth-century manufacture. A round 'Damascus' rug of this same century is probably unique. Mr. Clark's loan also includes two beautiful silk rugs, one of which is a Polonaise."

An illustrated catalogue of the exhibition has been issued which serves not only its initial purpose, but as a handbook on early Oriental rugs. This catalogue was compiled and written by Mr. Wilhelm R. Valentiner, Curator of Decorative Arts, under whose direction the exhibition was assembled and arranged and to whom its success is due.

## A NOTABLE WORK IN SCULPTURE "AMERICA," BY CHARLES KECK

MANY monuments in honor of the soldiers and sailors who fought in the Civil War have been erected in American cities. One of the latest and most imposing of these is the Allegheny County Memorial in Pittsburgh which was dedicated in October. This is a building, designed by Messrs. Palmer

and Hornbostel, which provides in its plan for an enormous auditorium surrounded by a memorial corridor and surmounted by a large banquet hall. The style is classic, the lines simple with broad surfaces held in mass. The only sculptural adornment is the figure typifying America which is reproduced on